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RECORD BUYING IN 1925 SEEN BY BOSTON OIL MAN

Demand Raising Gasoline
Price Is the Opinion of
Charles S. Jenney

CALIFORNIAN'S VIEW ON SELLING RATES

W. L. Stewart Thinks Leaders
of Industry Decide When
Changes Are Made

Further replies to The Christian Science Monitor's questions concerning gasoline, or some form of comment on them, by three large companies in the oil industry are contained in today's article on gasoline prices and their factors. This is the fourth of a series of discussions published for the purpose of producing a better understanding of this complicated industry and all the conditions that evolve therefrom.

Charles S. Jenney, vice-president and general manager of the Jenney Manufacturing Company of New York, expresses a desire to assist in the gathering of information, but suggests that any detailed treatment of the subject, so far as his company is concerned, should be allowed to await final 1924 statistics in the oil industry.

Price Change Economic

W. L. Stewart, president of the Union Oil Company of California, does not undertake to deal with the questions individually, but he voices interest in them and summarizes his views concerning price factors in the following manner:

"I have been very much interested in your letter of Feb. 5, asking relative to price changes for gasoline. While we have not the knowledge that will enable us to answer your questions certainly, it may interest you to know that it is our opinion that, through information received through the ramifications of tremendous organizations regarding drilling and oil on in the country and the world generally, and the world's oil companies, we have been able to obtain a few men, presumably closely associated, determine that a price change is in order as an economic incident, and this having been made operative so far as their interests are concerned, generally other companies follow suit with the same changes, although this is not always the case.

"At the present time the oil industry generally is of the opinion that stocks will continue to draw on during the year, and therefore the price advances are not only justified, but still further advances should be made to encourage 'wild-cattling' and to help pay the cost of the accumulations of stocks that have been made."

Banner Buying Predicted

Mr. Jenney's answers to the Monitor's questions follow:

1. Why does the price (gasoline) go up at a time when the demand is lowest?

2. We believe the situation to be strictly governed by supply and demand, but in addition to this, supply and demand are also modified by optimism or pessimism of the future. The whole industry feels that 1925 will be the biggest year in consumption ever known, and with a falling off in production, shortage of gasoline would soon be in sight. Prices that have been obtained for gasoline during the year of 1924 were under distress conditions, and recent advances are only bringing the prices back to normal.

3. Who decides that the price shall advance? Is it one person or a group?

4. In any line of industry only the larger operators can put into effect an advance in price. A small dealer can very seldom do it and stay in business.

5. On what factors does the decision rest?

6. Same as No. 1.

7. How does the decider reach his decision?

8. Same as No. 1.

9. How does the decider reach his decision?

10. Same as No. 1.

11. Uniformly in Price

12. How is it that prices are generally so uniform?

13. Any commodity that is handled in a large way necessarily has a quoted market, and when the situation becomes so that concerns are making concessions, it is not long before the market price is reduced, and, when carried to the point that the concerns cannot afford to make the concessions, the prices become uniform again. We know of no exception to this business law in any large commodity.

14. If it is demand, why does the price come when the consumption is lowest?

15. Same as No. 1.

16. The supply regulates the price, what does the rise come when production is far in excess of demand?

17. Same as No. 1.

18. If the price is regulated by the reserve stocks, why is the present rise necessary when 1,179,503,185 gallons are in stock, as reported on Dec. 31, 1924?

19. Same as No. 1.

20. **Question of Reserves**

21. If the reported reduction of 19,000,000 barrels for 1924 compared with 1923 is true and used as a basis for the increase in price, how does the tremendous reserve stock figure in the price advance? That is, what should the reserve total?

22. Same as No. 1.

23. How far does the fluctuation of a few million barrels figure in the price advance or surplus stock on hand?

24. How much does capping of oil wells or slowing down production figure in this situation?

25. How is it economically possible to maintain rising prices when profits are reported as high as they are?

26. If there is competition, is it in buying from and by producers a more important factor than competitive selling to the ultimate consumer at reduced prices to get business?

27. Is not the 56 per cent increase in retail price greater than the advance in crude oil and why?

Los Angeles Flying to Lakehurst After Successful Bermuda Trip

Theodore Douglas Robinson, Assistant Secretary of Navy, on Board in Official Capacity, Predicts Air Lines "Commonplace" in a Few Years

HAMILTON, Bermuda, Feb. 21.—The airship Los Angeles, which flew to Bermuda during the night from Lakehurst, left on her return journey at 10:10 o'clock this morning. The great airship did not attach herself to the mooring masts of the tender, but as she best intended, owing to weather conditions.

Arriving in sight of Bermuda at 4:45 o'clock the Los Angeles cruised about over the islands for several hours. The sky was overcast, and it was found that difficulties in the way of mooring were too great.

In returning without mooring, the officers on the Los Angeles followed a previously mapped plan which provided for a quick return if weather conditions were not favorable to the program originally outlined.

Speed of 65 Miles

ON BOARD THE U. S. AIR LINER LOS ANGELES, en route to Bermuda, Feb. 21.—When darkness settled over the island the Los Angeles followed the airship Los Angeles, the big craft was making 65 miles an hour, with four engines running. Her action was steady and even, with vibration absent, giving the sensation of riding in a Pullman car over a fabulously smooth roadbed.

Rear Admiral William A. Moffett, Chief of the Bureau of Aeronautics, seated himself in the passenger car and stayed there.

"On a trip to Bermuda," he philosophized, "one should take it easy, for everyone goes there for a vacation. This is only a forerunner of what anyone may enjoy in a few years."

Secretary's First Official Trip

Mr. Robinson is making his first voyage on a navy vessel in his official capacity, and although the vessel happens to be an air liner, he has received the honors and ceremony customary on a battleship. He has inspected the ship from stem to stern, and expressed great delight with his experience.

Fog or low-hanging clouds prevented a clear visibility during the first stage of the trip and only an occasional surface vessel was seen. As the air liner reached the warmer temperatures over the Gulf Stream the air became a little bumpier, but she was maintaining a comfortable 65-mile-an-hour pace. At 8 p. m. her position was 430 miles from Bermuda, or about the half-way mark in her flight.

Theodore Douglas Robinson, Assistant Secretary of the Navy, declared the experience was "almost beyond comprehension."

"I am glad to make this pioneer trip and expect this ship to make many others. In a few years commercial airship lines will be as com-

monplace as steamship lines. It is the sky that should take it easy, for everyone goes there for a vacation.

The evening meal was served on small tables rigged between the seats in the passenger car and consisted of roast beef, spaghetti, navy beans, bread, butter, cake and fruit.

Nobody was allowed to drop anything overboard because it would lighten the ship, and the officers guarded against the necessity of having to release helium in order to descend.

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WASHINGTON ACTIVE MASON WHILE AT NATION'S HELM

Master of Lodge While-President and an Honored Member From Early Manhood, His Correspondence Evidences High Esteem in Which He Held the Fraternity

A collection of "Washington's Masonic correspondence, as found among the Washington papers in the manuscript department of the Library of Congress," certain to be of great interest to all members of the Masonic fraternity and to others interested in the benevolent and social affiliations of the great President, has been compiled by Julius F. Sachse, librarian at the Masonic Temple, Philadelphia.

This gathering of significant and admirably characteristic letters gives opportunity for study of a side of Washington's character which has not been so emphasized as many of other aspects have. It affords also an insight into the truly held Masonic fraternity of which, from early manhood, he was an honored member.

In Newburyport Archives

The histories of many Masonic lodges throughout the United States have acquired such distinction as could come only by means of association in some connection with the illustrious Washington and among them in Massachusetts is St. John's Lodge in Newburyport. Carefully cherished in the lodge archives is a Master's Apron which was worn by President Washington when, in the course of his eastern tour in October, 1789, he visited the lodge and presided at a communication. Many legends have been handed down through succeeding years in the lodge concerning the scene on that memorable night.

Particularly during his tenure as Chief Executive of the United States the Masonic communications were frequent and illuminating. The president was scrupulously careful to reply to all Masonic addresses sent him, either from grand or from subordinate lodges.

It was on April 30, 1789, that Washington, while Worshipful Master of his lodge, was inaugurated President of the United States. This is said to be the only instance where one of the many Presidents who were masters of the fraternity was Master of a lodge while President.

Letter to Grand Lodge

In the Congressional Library collection are Washington's original drafts of his letter to Watson & Caswell, written while he was in camp at Newburgh, N. Y., Aug. 10, 1782, thanking the firm for the Masonic apron and ornaments sent him from Nantes, France, where its offices, in which his friend Elkanah Watson was the chief partner, were located. This apron is now in the possession of the Alexandria-Washington Lodge, No. 22, at Alexandria.

Other original letters are addressed to the Grand Lodges of Massachusetts, South Carolina, and Georgia, to Paul Revere, and to Daniel Snyder. All the letters are eloquent of the "contente cordiale" which existed between Washington and his Masonic brethren.

There are now more than 50 Masonic lodges in the United States named after the illustrious brother. This is independent of the numerous Royal Arch Chapters, Commanderies and other Masonic bodies that bear the name "Washington." There are Washington lodges in 38 of the 48 states in the Union. There are also Washington lodges in Canada, Cuba and the District of Columbia.

Massachusetts' Gift

At Grand Lodge, held at Concord Hall, Boston, 10th of December 1792, being a Quarterly Communication it

object of Masonry is to promote the happiness of the human race."

Other valuable evidences of Washington's Masonic affiliation are in the collection, and in many of the Masonic museums throughout the country.

Among such are the Masonic apron which Mrs. Lafayette embroidered, which was presented in August, 1784, "Bro. Gen. Washington by Bro. Gen. Lafayette" and which, in 1829 was presented by the Washington Benevolent Society to the Grand Lodge of Pennsylvania. Washington's Past Master's Jewel, a replica of which is in the museum of the Grand Lodge of Pennsylvania; and many other items which establish for all time the esteem in which Washington held the Masonic Fraternity.

MIDDLEBURY TO GET NOTED SPANISH WRITER

MIDDLEBURY, Vt., Feb. 21.—The Spanish School of Middlebury College will have a distinguished figure as lecturer in its summer session this year in the person of Ramiro de Maeztu, Spanish journalist, essayist and lecturer. His articles on politics, sociology and education are published in *El Sol*, one of the leading Madrid dailies, and in newspapers of London, Paris and Berlin. He spends much of his time in the various capitals of Europe, interviewing leading statesmen and delivering lectures.

Señor de Maeztu comes from an aristocratic Basque family and is heir to the title of Baron de Maeztu, which he declines to use because of his democratic ideals. It is expected that after the close of the summer session here he will make a tour of the United States under the auspices of Middlebury College, delivering lectures in English on Spanish civilization and literature.

STATE POLICE BILL ADVANCED

PROVIDENCE, R. I., Feb. 21.—The bill to establish a state police force was passed by the Rhode Island Senate yesterday afternoon. It is expected that after a telephone request is sent to the Boston Dispatch Office, Back Bay \$750.

UNIFORM LAWS TO BE SOUGHT

AUBURN, Me., Feb. 21 (Special)—Maine apparel growers, as a result of the recent conference of the Wool Growers' Association, will unite with leaders in other New England states in an effort to obtain uniform packing laws.

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Master of Lodge While President



George Washington as Master of His Masonic Lodge.

Letter to Grand Lodge of Massachusetts

To the Grand Lodge of Free Accepted Masons for the Commonwealth of Massachusetts

* * *

While I beg your acceptance of my thanks for your "Book of Constitutions" which you have sent me, & the honor you have done me in the dedication, permit me to assure you that I feel all the emotions of gratitude which your affectionate address & cordial wishes are calculated to inspire; and I sincerely pray that the great architect of the universe may bless you here, and receive you hereafter into his immortal Temple.

George Washington

Washington's Reply on Receiving Gift of "New Book of Constitutions."

HIGH MASON TO TOUR SOUTH

Visitations to Three Chilean and Seven Central American Lodges Scheduled

Masons in general are interested in this year's visitations to the seven lodges in the Panama Canal Zone and the three in Chile, which are under the jurisdiction of the Grand Lodge of Masons in Massachusetts. Dudley H. Ferrell of Lynn, Grand Master, and Mrs. Ferrell; Frank H. Hilton of Belmont; Gran Marshal; Charles C. Balcom of Newton; Senior Warden of Fourth Degree Lodge of Boston; and the Balcoms, comprise the official party which will leave Boston tomorrow night from the South Station for New York City, where on Monday morning it will take the Pennsylvania Limited to Key West and thence by the steamer Governor Cobb to Havana.

Two and a half days are to be passed in Havana. The party will arrive in the Cuban capital city at 5 o'clock next Wednesday evening and sail on the United Fruit Company's steamship Abangarez, Saturday noon for Cristobal, Panama Canal Zone.

From March 3 to March 12 the group will be in the Canal Zone and will make official visitations to Soledad Lodge, Cristobal, Canal Zone; Lodge of Ancón, Army Lodge, Corozal; Isthmian Lodge, Paraíso; Darien Lodge; Balboa; Sibar Lodge, Gatún, and Charges Lodge, Ancon.

Sailing from Balboa on March 12, they will go by the Grace Line steamship Santa Theresa to Ecuador.

At the Chilean capital the party

C. BOWEN

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COOLIDGE ASKS RURAL RELIEF

President Bending Efforts for Farm Legislation by This Congress

Special from Monitor Bureau

WASHINGTON, Feb. 21—President Coolidge is continuing his efforts to have farm relief legislation passed at this session of Congress.

It was said at the White House that he would consider national misfortune if the Agricultural Conference plan fails. The farm bill will be held strictly responsible for failure to act, the President has let it be known. Directly and indirectly, he has done and is still doing everything possible to keep the pledges that were made to the farmers.

Economy, Not Political

The plan that has been devised and in the making of which W. M. Jardine, the new Secretary of Agriculture, had a large share, is regarded as the plan that is non-political, and nothing has been proposed since the farmers' plight became acute which offers so wise and effective a solution of the agricultural problem in the President's opinion. Most of the farm organizations have given it their approval.

The exposition, which will be conducted in the Mechanics Building, is the first of its kind to be held in Boston, according to Herbert G. Stevens, of the Charlestown Hotel Association. Additional to organizing the hotel men, it will seek to advertise the advantages of New England to the tourist, to the vacation seeker at all seasons of the year, to the commercial firm seeking a wider market and to the buyer. Chester I. Campbell has been engaged to manage the exposition.

Some Detailed Plans

Discussing the plans of the convention the committee explained fur-

HOTELS TO JOIN IN BIG EXHIBIT

Advantages of New England to Be Advertised by Cooperative Movement

Designed to link together the more than 2500 hotels in New England into a harmonious, co-operative organization, the first annual New England Hotel Men's Exposition will be held in Boston May 11 to 16, according to a joint announcement made today by Frank C. Hall, president of the New England Hotel Men's Exposition and Lerman C. Prior, president of the Boston Hotel Association.

The exposition, which will be conducted in the Mechanics Building, is the first of its kind to be held in Boston, according to Herbert G. Stevens, of the Charlestown Hotel Association. Additional to organizing the hotel men, it will seek to advertise the advantages of New England to the tourist, to the vacation seeker at all seasons of the year, to the commercial firm seeking a wider market and to the buyer. Chester I. Campbell has been engaged to manage the exposition.

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Louis P. La Franche
Secretary-Treasurer of Boston Hotel Association.

for the general public, it is admitted and anything that evokes sympathy and understanding between the manager and his guest cannot help but be beneficial to both.

COLLEGE STUDENTS EXPENSES LISTED

Unique Boston University System Reveals Interesting Data

Freshmen at Boston University College of Business Administration who live at home spent on an average \$292.49 during the first half of the school year, while those not living at home and not working for room or board spent \$455.63, according to Prof. Charles A. Stratton, director for freshmen.

The hotel situation in New England is admittedly a peculiar one and yet it is one more closely allied with the march of progress than any other. There is almost impossible to put a definite number on the thousands of hotels, inns and taverns that dot its far-flung beaches and inland lakes and cities.

These establishments vary in size and in style from the tiny roadside inn to the 500-room hotel of Henry W. Longfellow, recently purchased by Henry Ford to the spacious establishments in Boston, Providence, Worcester and other large cities. There is almost impossible to put a definite number on the thousands of hotels, inns and taverns that dot its far-flung beaches and inland lakes and cities.

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The figures are compiled as a result of a system inaugurated for freshmen whereby their expenditures of time and money are carefully checked by the faculty and their student "big brothers" of Professor Stratton's personnel committee.

"We believe two things here at the College of Business Administration," said Professor Stratton in announcing the figures. "First that a business man should be able to look after his time and second, his money. As a result every freshman keeps his pocket budget account book, showing all his expenditures and also a time sheet which shows him what he does with his time, the disposition of which each day is planned as far as possible to insure its passage.

STREET WIDENING SPEEDED

Demolition of parts of buildings on Court and Cambridge streets which are included in the proposed widening of these thoroughfares must begin by Wednesday, John H. Noyes, chairman of the Board of Street Commissioners, notified 30 property owners yesterday. It was announced that unless this work was started at that time the Public Works Department would undertake the project and assess the costs against the property. The Blanchard Building, the Palace Theater, and the Crawford House are among those which will be torn down.

Another section railroad line will be taken up in the House today, and is expected to pass. It is in the Senate that the delay may prove the undoing of the President's program.

The Senate committee is still holding hearings and if the bill reaches a vote it will be in an amended condition, it is admitted. It will then have to go to conference and with the final jam the chances for its passage are not encouraging. The President, however, will continue to do every-thing possible to insure its passage.

SMALLER HOTELS BENEFIT

An exposition will be held in Boston on April 27, 28 and 29, the 29th being the last day. The exposition has been advanced by Prof. Charles A. Stratton, director for freshmen. The exposition will be held in the Victoria Hotel, who is secretary and treasurer of the Boston Hotel Association and a member of the public committee.

Mr. La Franche is especially interested in the educational value that is made possible. This feature will be of particular interest to managers of smaller hotels. In visiting the exposition they will be enabled to see under one roof all the things that are annually produced to raise the tone of their hotel. Managers of the larger establishments are able to afford trips to factories where they can see the processes of manufacture, the making of china, glassware, furniture,

CHURCH FUNDS
CODE FAVORED

Moral Scrutiny of Investment as to Product and Labor Scale Advised

ATLANTIC CITY, N. J., Feb. 21 (Special)—Establishment of an ethical rating committee which would subject every industry to a rigid moral scrutiny, before approving investments of church funds in such business, was urged here before a conference called by the committee of the Federal Council of the Churches of Christ in America.

The meeting was attended by bankers, attorneys, trust officers and representatives of 30 different religious denominations with a membership of more than 20,000,000 adult church members and administering billions of dollars in church funds annually.

Moral Investing

The primary purpose of the gathering—the first of its kind—was to exchange views and experiences, with a view to more economical and effective handling of the funds of the various denominations. The conclusions of the conference are not binding upon any particular body, but are presented to each as a recommendation.

It was said by speakers that religious bodies in the past have invested church funds in business enterprises the conduct of which they did not approve, and sometimes vigorously fought, although the investments were sound and the profits desirable.

Charles N. Lathrop of New York, executive secretary, department of Christian social service, national council, Protestant Episcopal Church, urged an ethical code for investment.

"The total of the investments made by the religious bodies represented at this meeting," said Mr. Lathrop, "is very large and forms a great financial power, and it should be wielded carefully."

"I suggest that the treasurers of religious bodies only invest church funds in enterprises which will stand a strict moral scrutiny, and it would be well if a committee were named, with proper authority, who could conduct investigations when desired, and report as to the ethical status of any corporation or business body which may be contemplated as a opportunity for investment of church money."

Labor Scale a Factor

While it is not in accord with the nature of the conference to name any such committee to function for the sake of the churches represented, delegates decided that it was extremely likely that each denomination would hereafter follow out Mr. Lathrop's suggestion.

A phase of the ethical rating affected the general and administration of church funds was discussed. No attempt would be made, it was officially announced, to amend or change any existing legislation, but plans would be considered to bring the church funds into alignment with the character of the product.

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JAPAN WILL PERMIT
USE OF RADIO SETS

TOKYO, Feb. 1 (Special Correspondence)—Japan is at last to listen on the radio. Since its development on an extensive scale in the ban on the possession of either receiving or sending sets by Japanese individuals. More than a year ago it was announced that this ban was to be lifted, but the definite date for this relaxation of regulations has just been announced for March 1.

All radio broadcasting will be under the general supervision of the Department of Communications, being handled by private concerns, but only after they have obtained the department's sanction. All receiving sets will be registered and a monthly fee of 2 yen charged to the owner of each. Temporarily radio broadcasting will be done from the electrical experimental station of the Department of Communications, but later private firms will erect their own stations.

Progress in the Churches

The meeting of the International Sunday School Council of Religious Education and various sections of that body in Chicago, Feb. 16 to 25, attracted churchmen from all parts of the United States.

There are 34 denominations in the United States and Canada composing the international council, which is the accredited agency of the participating denominations in the field of co-operative interdenominational work in religious education, including the Sunday school, vacation Bible school, and week-day school of the United States.

Discussions centered around plans and policies for pushing religious education under the auspices of the various churches composing the council. The training of Sunday school leaders, week-day religious education, curriculum, publication of literature and study books were other topics for consideration.

The Temperance Council of the Christian Churches in Britain is arranging a conference of representatives of all the chief temperance organizations in March to consider and, if possible, agree upon the terms of a local option bill for England.

The Pennsylvania State Federation of Adult Bible Classes is to hold its annual midwinter convention in Harrisburg Feb. 23 and 24. More than 500 delegates representing all the Protestant congregations, are expected. Members of the Legislature have been invited to attend one of the sessions.

The Russian Embassy in London, in response to an inquiry, said: (1) There is now no state religion in Russia; (2) any sect may have religious services, but must register the place; (3) the teaching of religion is forbidden in all schools, whether Government schools or private schools; (4) a parent is free to teach his children what religion he likes at home; (5) during the Russian famine the Government levied a tax on church property for the relief purposes; and since that time it has created stores of silver and gold belonging to the church which had been hidden away, and were not disclosed when the relief tax was levied; (6) before the revolution the acceptance of the orthodox Christian religion was compulsory in Russia.

A national inter-racial conference to be held in Cincinnati from March 25 to 27 has been called by the Federal Council of Churches, in conjunction with the commission on inter-racial co-operation.

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DELAY OPPOSED**

New York Parents Request
Open and Prompt Filling
of O'Shea Vacancy

Special from Monitor Bureau

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Music News of the World

A General Rehearsal at La Scala

By ALFREDO CASELLA

Milan, Feb. 3

TIME, 8:25. Through a dense fog that fog which has caused Milan to be christened "The Italian London"—I discover the side door of the vast theater and enter. Though known and of good repute, I run up at once against the first defenses; two, three, four sentinels question me with a closeness recalling the frontiers during the war. My "papers" being in order, I am allowed to enter the long passage which runs behind the boxes on the ground floor. Everything is dark, menacing, desolate. Here and there a few electric pocket lamps glow like forlorn will-o'-the-wisps.

At the entrance to the parterre the officer-in-charge—after a final verification of my passports—inform me very amiably that I must climb to the third boxes, because the "Maestro" objects to seeing anyone even slightly familiar with the theater walls. I go up, led by a "maschera" who opens a box and seeing me into it admonishes me to observe the strictest silence. In an atmosphere grave and foreboding I await events. It is impossible to make out anything in the blackness of the immense auditorium. The orchestra, having timed before coming in, also sits silently in its place. One's whole attention is already focussed on the great desk supporting a big stick, which by and will be in supreme command, and the score that is to remain closed until the end.

Toscanini's Arrival

8:40. The orchestra rises as if moved by a spring. Toscanini, with that light and supple gait which he has preserved in spite of years, mounts quickly to his post. Hardly at the desk he seizes the stick and begins. Other conductors would take a moment or two to assure themselves that everybody is ready. But to Toscanini this precaution is unknown; when he is there, there exists only one will, from which nothing escapes. And when he lifts his arm, the orchestra has already been prepared for some time to begin its arduous task.

But what is this robust music, at the same time out of date and up to date? Whose are these inspired accents, in which seem to live again a

whole Italy that has vanished, Italy of the carbonari, of Silvio Pellico, of Manzoni, of Mazzini, of Garibaldi?

It is old Verdi who speaks, with a rough masculine voice like that of an heroic peasant. By the magic of Toscanini, the septuagenarian "Trovatore" is resuscitated. The romantic wrinkles are effaced, the character which might be ridiculous seem serious. In form, all that is worn and old-fashioned appears logical and necessary. A consummate technique of the theater reveals itself. And the dramatic effects—with which the genius of Verdi seems at times almost excessively preoccupied—acquire a vehement and unique eloquence.

Readings Remain in Memory

The readings of Toscanini are unique in this; that each note, each accent, remains so deeply engraved in memory that, afterward, in rereading the score at home, each bar, each detail, however unimportant, comes back stamped by the great interpreter.

Toscanini possessed all the artistic virtues. He knows how to be in turn heroic, tender, sensuous, ascetic, aristocratic, and proletarian. Doubtless, it is because he is always and above everything a musician. As most people know, he can scarcely be made out in a higher distaste, but by some strange faculty this man, when at his post, sees everything that passes in the orchestra and on the stage. It might be said that he possesses a "sixth sense." His memory is phenomenal. It is no exaggeration to say that he knows by heart nearly every opera written for a century or more, and all the symphonic music of the same period. His ear is astounding. To assist at a rehearsal of Toscanini's is to come in contact with an art which one can, without absurdity, describe as transcendent.

But here is an admirable scene. A bell tolls in the night. An invisible male chorus sings in the distance, so mysteriously that one hardly hears it. Leonora weeps to heavy and lugubrious chords in the orchestra. Then Manrico's voice is heard rising from the prison, and the contrast between somber sound and the sweet, intense, clear tones is one of the most moving things I know....

The rehearsal pursues its way in

the maestro's box. All the theater awaits what he has to say. Will the performance announced for the following evening be postponed? It must not be forgotten that this spectacular "edition" of "Trovatore" costs three months' work and 500,000 francs. But with Toscanini anything is possible. Even that the opera will not be performed, if he does not approve.

Donna Carla Toscanini approaches on tiptoe and says to us: "The maestro is not pleased. The performance will not take place tomorrow. I beg you to retire. Good night."

Everybody goes out in silence. It is 1 o'clock in the morning. Seven hours later the theater awakes to laborious life again, as if nothing had happened.



WALTER BRAUNFELS

"Pulcinella" in Berlin

By ADOLF WEISSMANN

BERLIN, Jan. 26.—Seldom is so much good humor aroused by a new composition as was produced by Stravinsky's "Pulcinella." Under the baton of Otto Klemperer, Of course, there are many composers who make an audience laugh; but this is not exactly what they aim at. Stravinsky, who is rightly considered the representative of wit in modern music, a wit that affects all those who come into contact with it, will never be in this predicament. He obtains just the effect he intends.

"Pulcinella" was performed as a ballet at the Paris Opéra in 1920 by Ernest Ansermet. It widely differs from the ballets Stravinsky has previously written. The music of Jean Baptiste Pergolesi, himself and his teacher found at Naples, enabled him to interpolate situations fitting into it. Having decided to conquer the concert hall, he has transformed some of his ballets into suites, a change which does not always improve the effect of these pieces. This is not the case with "Pulcinella," which seems made for concert production. It shows Stravinsky renewing a tradition with personal means. Bach on one hand, Pergolesi on the other, are the masters who have been utilized by the modern Igor Stravinsky. He speaks his own idiom, doing neither too much nor too little.

No Mere Transcription

This work is not mere transcription. Unitting simplicity with sonorities born out of the imagination of the composer, the "Pulcinella" suite is a work proving once more how deeply we are indebted to this renewal of the tradition of the eighteenth century by a man possessing a sense of style though never concealing his own personality. Among the eight pieces of which this suite consists are some of more lyrical, others of wittier character. Pergolesi's ideas may be the germ of the whole, but the great effect is produced by the rhythmic liveliness of Stravinsky. His way of handling wind instruments is simply astonishing, and a gay duet between double bass and trombone had to be repeated.

This novelty was greeted with the more enthusiasm because it had been preceded by Brahms' D minor concerto, a work quite antithetical to this. The nebulous depth of the concerto had fully penetrated its hearers, who for the first time enjoyed this work as a symphony with a solo player. Never before perhaps had its obstinate rhythmic power been expressed with so much energy as by Otto Klemperer, and though Frida Kwast-Hodapp, the soloist, did not quite attain the same strength of expression, yet the first movement left the hearers deeply impressed.

As this work progresses it loses its firm hold upon the audience. For its length does not agree with our feeling, and when the last movement takes up the idea of the first it is too late to win back the hearers. So a modern composer had, what happens very seldom, the triumph of overshadowing with his good humor Brahms, the idol of the subscribers of big Berlin orchestral concerts.

The Léon Quartet

Nothing proves the growth of chamber music more than the large number of chamber music associations existing all over Europe. It is true that this kind of musical performance was born in Germany and Austria, where it was the natural fruit of the music of that time, now it may be said that the refinement of chamber music everywhere is no less remarkable than the different racial types arising in it. It is the turn of Hungary to show new shadings of chamber music performance. The

same atmosphere of effort and search for artistic perfection which, every day, unites the energies of a magnificent theater ruled by this maestro.

It is old Verdi who speaks, with a rough masculine voice like that of an heroic peasant. By the magic of Toscanini, the septuagenarian "Trovatore" is resuscitated. The romantic wrinkles are effaced, the character which might be ridiculous seem serious. In form, all that is worn and old-fashioned appears logical and necessary. A consummate technique of the theater reveals itself. And the dramatic effects—with which the genius of Verdi seems at times almost excessively preoccupied—acquire a vehement and unique eloquence.

But the maestro's intimates are beginning to guess his dissatisfaction, the result of the hard certain gestures, hardly deceiving those who know the insatiable demands of the man. Suddenly the orchestra is pulled up by a sharp rap of the stick. "Verona!" (Shame!) cries the terrible and raucous voice of the chief. And in the long tragic silence that follows the guilty ghosts return to the back of the stage. The rehearsal ends. One goes to

the maestro's box. All the theater awaits what he has to say. Will the performance announced for the following evening be postponed? It must not be forgotten that this spectacular "edition" of "Trovatore" costs three months' work and 500,000 francs. But with Toscanini anything is possible. Even that the opera will not be performed, if he does not approve.

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Music in Paris

By PETRO J. PETRIDIS

Paris, Jan. 27

THE case of Arthur Honegger is comforting to friends of modern music and of young musicians.

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Government, which decorated him with the Legion of Honor and intrusted him with the duties of Inspector-General of Musical Instruction and member of the Council of the National Conservatoire.

Good Cheer in Opera

By FULLERTON WALDO

A APPARENTLY grand opera and the traditional happy ending of a fable or best-selling romance are incompatible. The music drama, it seems, must have a finale enshrouded in gloom or the cognoscenti will denounce it for offending the conventions.

Sometimes the good cheer is provided, however, in unexpected ways during the course of the performance. Thus, in the good old days when Harvard men were hired at \$50 a week to sing "La Bohème" for opera in Boston, a performance of "Tristan and Isolde" was diversified by a bull terrier with brass-studded collar who followed his master upon the scene.

Again, when a heroic tenor in another opera was supposed to vanquish a brigand, impersonated mutely by a Harvard senior, the latter, instead of allowing himself to be graciously overcome, as the libretto prescribed, "wiped up the floor" with the hero, and quite spoiled the evening for the one who should have been the chief performer, though the joy of some among the gallery gods was uncontrollable.

On another occasion, one of the student helpers, while crossing a bridge, in a suit of tin armor, fell from the parapet into the imaginary stream with an alarming clatter, to the discomfiture of the conductor.

But these diversions cannot be relied upon. Most operas are cut-and-dried inflexibly in their appointments: you cannot depend on mirth-provoking incidents such as one that occurred in a performance of "Aida" in Philadelphia. Several evenings before, there had been a performance of "La Bohème" in the bleak winter scene at the city's edge, while the fortuna, Mimì, shivered beneath a huge tree in the foreground, the snow had fallen steadily with a realism that left nothing to be desired.

As a composer Bruneau first attracted attention when, in 1884, his "Hercule Où va-t-il" and "Léon" were performed in Paris. He then wrote a series of operatic works belonging to the post-Wagnerian esthetic, it flourished in France at that time. It must be remembered that Emile Zola and his realistic or rather naturalistic school of literature exercised a great influence on French art in the eighties and the early nineties. Bruneau joined the naturalistic movement and undertook to express in his music what Zola aimed at in his novels. Being essentially an operatic writer Bruneau was in need of naturalistic subjects and libretto. In that line he could do better than take Zola's works themselves and stage them, himself writing an adequate libretto. In the meantime he married the author's daughter and this created a still closer intimacy between novelist and composer. The series of Bruneau's naturalistic operas was opened by "Rêve," followed at almost regular intervals by "Attaque du Moulin," "Messidor," "Ouragan" and several other works. Some symphonic fragments from these operas passed from the stage to the concert hall. Among them the prelude of "Messidor" won the favor of the large public and figures often on popular programs.

During the war Bruneau was active in composition and his music received a patriotic impetus that was incorporated in typical works such as the patriotic "Journées," the musical and dramatic qualities of which were unanimously admitted. His latest opera, "Jardin du Paradis," was lately taken up again by the Opéra.

Alfred Bruneau is also a music critic of authority and has published many books on musical and educational subjects. His great experience is put to profit by the French

in the middle of its annual engagement of two weeks in the Curran Theater, presenting the regulation repertoire, with "Andrea Chénier" as the sole essay toward novelty.

The San Carlo Opera Company is

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Theater, presenting the regulation

repertoire, with "Andrea Chénier" as the sole essay toward novelty.

SAN FRANCISCO Music Notes

SAN FRANCISCO, Feb. 9 (Special Correspondence) — Ernest Bloch's "Trois Poèmes Juifs" had their first local performance under the direction of Alfred Hertz at the eighth annual boxing match into the new opera by Vaughan Williams, "Hugh the Drover." So lively is theistic encounter that a magazine devoted to boxing thought it worth while to give the opera an extended review.

An effort is afoot, it is understood, to persuade Carpenter, the composer of "Louise," to visit America and direct the orchestra for a motion picture production of his famous work. In "Louise" he made an effort to create something different in the way of atmosphere by introducing the dressmaking establishment, with its sewing machines which buzz in synchrony with the gossips of the clacking tongues as the seamstresses ply their needles. Those sewing machines are properties that will likely appear on the scene and support the dramatic transaction.

There are symptoms of an enlivening change in the subject-matter of our operas. A recent conspicuous instance is the introduction of a boxing match into the new opera by Vaughan Williams, "Hugh the Drover." So lively is theistic encounter that a magazine devoted to boxing thought it worth while to give the opera an extended review.

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Art News and Comment

The Gardner Museum

PERFUMES of many blossoms greet the visitor who steps into the courtyard of the Gardner Museum, Fenway, Boston. Flowers and plants fill the central court, massed together with bright spots of color dotting the greens. Here is a bowl of violet orchids, there pale red camellias, ravishing, exotic. One's eye runs up and down the marble walls with their pattern of carved stone windows, trefoil arches and balconies. There is an atmosphere of dignity, quiet, splendor. One saunters along the cloisters. There are things of beauty to behold, everywhere enhanced by surroundings of nobility and grandeur. One breathes deeply of the fragrant blossoms.

The first moments are fairly dazzling. There are many things to look at; general impressions are more important for the present, at any rate. The eye travels lightly from here to there, and at every instant is arrested by something that catches its fancy. A long stairway is flanked by sky-blue walls. One ascends to visit corridors, galleries, rooms. The first is an Old Italian Room that has many attractive pieces for the visitor with a hobby for primitives. Not so primitive, however, when one steps up closely to see subtleties of certain masters who have only recently begun to be recognized.

The Raphael Room

A Raphael room follows. Here the great Perugian presides in the company of other important artists of his day. The Renaissance is revealed with all its intensity and variety. Here are possessions of nobles like the Medici, the first to glibly beneath the sword of the gallant Benvenuto Cellini. Furniture, damasks, wrought metals are arranged in the manner that was originally intended, as part of the furnishing of interiors. There is not the forbidding coldness of museum exhibits. Things seem to belong. One steps up close to study an old candelabra, a Rhages bowl, a bronze; and, there one withdraws to a distance to get the effect of an ensemble.

Mrs. Gardner's Eye for Balance

Mrs. Gardner had a great talent for arrangement. With an eye for color and contrast, and a feeling for balance, she selected quantities of art objects into a magnificent unity. One would be perplexed at the misplacing of many of the things, if they had been misplaced; but they were not. Things that did not fit into the harmonious scheme of things are placed in cases informally and shown in the corridors and passageways.

The salon, with an atmosphere intense has lightness in color, and delicacy and fluency of forms. Tables are set with services, chairs are arranged informally for the expected habits of the salon—a fitting environment for Mme. Recanati and her friends. From the first daintiness of the salon one steps into the spacious, airy hall, somber, formal, mysterious by comparison. Necessities can be followed in the series of tapestries; in one the story is told of the life and suitable occupations of a nobleman.

Rembrandt, Vermeer

From this hall one enters the Dutch Room, where there are pictures by Rembrandt and Vermeer, among others. One's eye wanders to the beamed ceilings, covered with inlays, to the damasked walls, wood-carvings, and tooled leather chairs. A yellow light predominates, the golden yellow that is met so often in Dutch pictures. There is neither the medieval mystery nor the French frivolity in the atmosphere, but there is domestic simplicity and quiet with no philosophical subtleties. Another step, one steps out onto a balcony and glances down into the courtyard to get the view from above, courtly.

The Titan Room has the famous Europa picture by the great Venetian. More pictures attract the eye, in addition to Oriental porcelains, glass, and lace. The beauties of the plastic medium of many ages are discovered in the heads, torsos, and figure groups. A long corridor gives plenty of distance for the gaudy beauty of the stained-glass window. The corridor leads to the small Gothic room with many more treasures completes the course of the tour.

One turns back down the stairways into the cloisters again with one more great treat ahead, Sargent's "Spanish Dancer," in the Spanish courtyard. Shown in this stage behind a polylobed arch, this picture reveals another aspect of the genius of Mr. Sargent. The picture fairly sounds the musical notes of the dance with her ample ballet skirts in her lively stepping. Has any Spanish painter put the note of the tango upon canvas with as much verve?

The Beauty of the Whole

One cannot comprehend even a part of the things in the palace on the first visit, or, indeed, the second or third. There is not only beauty of individual objects to be studied, but the arrangement, the manner in which things have been juxtaposed and brought into one. There are not the labels and signs and encasements of museums. The tables, cabinets, and desks are as significant as objects of art as the things that are placed on them—prohibiting, therefore, the possibility of nailing things down for safe-keeping.

Wall coverings, columns, balustrades, illumination are all contrivances to bring out the ornamental factors. Things fit into each other. They do not stand out in shop-window fashion. There is a feeling of sumptuousness and splendor. The atmosphere of the past is revived. The affinity that great objects of art have for each other is revealed in the harmony of this varied accumulation. The East and West are brought together, the Middle Ages and Renaissance. There is consistency pervading. One learns

that there are certain qualities that are common to all art, regardless of circumstances. Here one does not theorize as to whether flatness or modeling is the highest form of expression; whether crafts are subservient to the fine arts, whether the Gothic is loftier than the baroque. Theorizing is checked with one's coat and umbrella. One enters freely to drink one's fill of this great gift of the past.

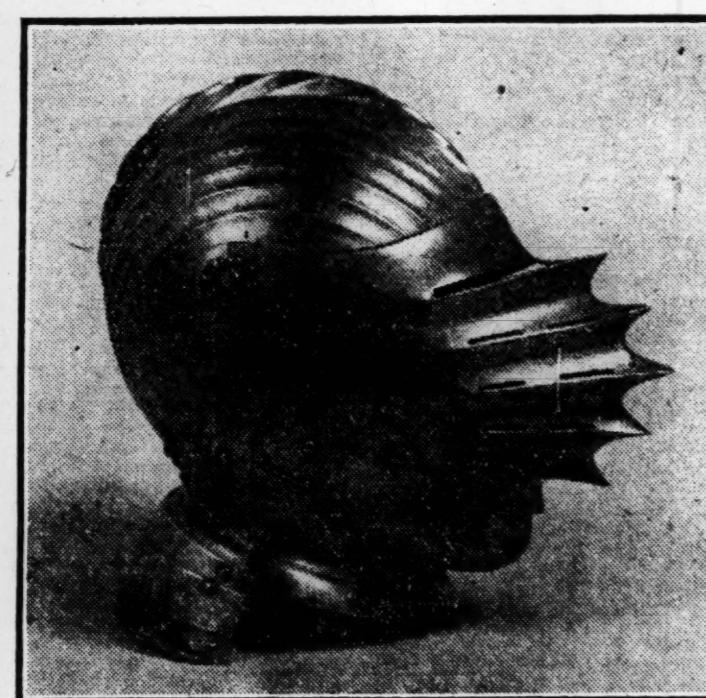
D. A.

Arms and Armor in Cleveland Museum

Arms and Armor. Catalogue by Helen Ives Gilchrist of the Severance Collection. The Cleveland Museum. Limited edition of 300 copies at \$40 each. Aircraft and Printing Company, Cleveland, O.

The generous gift of arms and armor presented to the Cleveland Museum of Art by Mr. and Mrs. Long. Severance, is a significant one. The descriptive catalogue has just been written by Helen Ives Gilchrist with many magnificent illustrations. One can judge from the careful manner in which this catalogue has been gotten out that the art of the armorer is loved and cherished today when it has become an antiquity and relegated to tastes and needs of days gone by.

The art of the armorer, like many of the crafts of medieval days, was manipulated with a degree of craftsmanship and love for the object that is not known in these days of large scale manufacture. The task was one of aesthetic, as well as protective importance. Some of the most significant pieces in his art were associated with the designing of armor. This is an explanation of the enjoyment people get from an object of art, without necessarily having to associate it with legendary or historical illusion. These protective vestures had to be modeled and



Courtesy of the Cleveland Museum of Art
MAXIMILIAN ARMET, SIXTEENTH CENTURY
In the Severance Collection of Arms and Armor in the Cleveland Museum.

Knute Heldner's Paintings

New Orleans, La.
Special Correspondence
FROM the country of Sven Heldner, of former Knute Heldner, of medium build, slender, and one may almost say frail, Knute Heldner has crowded a multitude of experiences into his 33 years, which at first glance may seem strangely at variance with the innate sensitiveness of an artist.

Heldner is not the product of Parisian salons and luxurious studios; he is rather the painter of open spaces, of miners bent by toil, of lumberjacks seared by blizzards, of nature in her stern magnificence.

I was born in Sweden on a small farm, and it was there that I spent my childhood," says Mr. Heldner. "My father was interested in art, while my mother's taste inclined to music. She was anxious for me to become a musician, and I was about to study voice culture, when other things intervened."

After finishing the grade school, Knute, then 12 years old, was placed in the navy, where he remained for three years, exposed to the numerous hardships that fall to the lot of northern seafarers. The apprenticeship over, when you, Mr. Heldner, began the study of art, though not with the intention of making it his life work.

"Upon my arrival in the States," explains Mr. Heldner, "I worked as a cobbler in Minneapolis for several years. In my spare time I studied drawing and sketching, and not so very long afterward entered the Minneapolis School of Fine Arts, where I remained for the next two years."

However, the call of the northern woods was strong for him, and to the land of miners and lumberjacks went Heldner in further pursuit of his art.

"In my estimation, an artist must get close to his fellowmen if he wishes to accomplish anything of value," avers Mr. Heldner. "It is for this reason that I chose the lumber camps and mines, for there one sees life in the raw, stripped of all civilizing influences." In a mining camp

he was struck with the idea for one of his best-known paintings, "The Fox of Labor." This painting won immediate recognition for the artist in the United States, and was later sent to Göttingen, Sweden, where it is now on exhibition.

Heldner's earliest work was exhibited at St. Paul, where two of his paintings were awarded first prizes.

But in the fastness of the northern woods he continued at his task, making occasional trips to the big cities to arrange for exhibitions.

"About six years ago I made up my mind that in the future I would devote myself to painting," declares Mr. Heldner. "Like Knute Hamsun, I had lived by the work of my hands, so why not try to earn a living with my brush?"

When asked what school he belongs to, Mr. Heldner explains that he has never given much thought to the matter.

"I suppose you might call my work post-impressionistic, though, to my way of thinking, every picture presents its own problems, which the artist must solve in the way he sees fit. So much must come from the painter himself that it seems hard to classify an artist's work as a whole"

Mr. and Mrs. Heldner are spending the winter in the Vieux Carré of New Orleans, where the Old World atmosphere makes a strong appeal to them.

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joined with utmost skill in order to give freedom of motion and at the same time complete protection from the offender. Many parts were invented to protect individually the shoulders, arms, head, body, knees, calves, feet; there were gorgets, gauntlets, armlets, vambraces, pauldrons, etc.

Like all other arts, armor had its period of crudity, growth and decadence. The earlier protective coverings were made from felled fabrics, leather, iron, metal scales, and chain mail. All these preceded steel plate armor. This later development, which permitted of varied and elaborate workmanship with applied decoration, began in the fifteenth century. The Severance collection includes many specimens of armor of this century and the two that followed. It includes the "Gothic" of the earlier period with the trefoil design, the kind of armor that was worn in the War of Roses. There are the Maximilian suits, adorned with fluting and roped margins. Then there are the later pieces that were made heavier and more ornate, the counterpart of the baroque taste in the Chelsea Arts Club.

The club, which has a roll of more than 400 members, including many names of the highest in the art world, is expected to demonstrate its great strength in this exhibition, which is certain to be a memorable one.

Besides the complete coats of arms, there are numerous parts and details that have been photographed to display the charming decoration and subtle workmanship. There are helmets, body armor, chain mail, epaulet plates, pauldrons. There are also weapons, swords, guns, crossbows, pole arms, daggers, maces, shields. One does not associate their fatal function with the unusual patterns of imagery that are used on these arms; fantastic motives are used, embossed, inlaid, make works of art out of them. Was the art of the armorer an inspiration to bravery?

The illustrations in this catalogue show a remarkable process of photography in which the quality and surface of the metal is shown to display the character. The introduction is written by Dr. Bashford Dean of the Metropolitan Museum of Art, New York.

London Art Notes

Special from Monitor Bureau

London, Feb. 3

LONDON'S newest Art Galleries, adjoining the Town Hall, Chelsea, are making rapid progress toward completion. It is announced that they are to be opened in May next with an exhibition of works of art comprising paintings, drawings and sculpture representative of the best work of our time, the selection and hanging arrangements of which will be undertaken by the Chelsea Arts Club, a powerful committee having been appointed for the purpose—a gracious and appropriate arrangement bearing in mind that the new galleries are arising upon the site of the original home of the Chelsea Arts Club.

The club, which has a roll of more than 400 members, including many names of the highest in the art world, is expected to demonstrate its great strength in this exhibition, which is certain to be a memorable one.

Opening will be further celebrated by a series of chamber concerts and other festivities, continuing throughout the season, and several surprises are promised, so that there is not likely to be any lack of interest in the old quarter.

For some time past the architects have been giving the deepest consideration to the dual problem of lighting the galleries satisfactorily both by night and by day, and also to the important matter of acoustics.

The honorary advisory council arranged to direct the various activities of the new galleries augur well for the artistic ideals of the institution.

The literary council is not yet complete but includes the names of the Rt. Hon. Augustine Birrell, P. C. K. C., Mr. John Drinkwater and Mr. Osbert Sitwell; on the arts advisory council appear the names of Mr. Augustus John, A. R. A., Prof. Frederick Brown, Mr. Henry Lamb, Mr. Ambrose McEvoy, A. R. A., Mr. Henry Poole, A. R. A., Mr. James Pryde, and Mr. F. Derwent Wood, R. A.; and the musical committee is already in exceptional strength with Mr. M. Calvocoressi, Mr. John Coates, Mr. Eugene Goossens, Mr. John Goss, Mr. Sir H. Hesselius ("Peter Warlock"), Mr. John Ireland, Mr. E. J. Moeran, Mr. C. Kennedy Scott, Sir Richard Terry, Miss. Doc. F. R. C. O. and Dr. Vaughan Williams.

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EDUCATIONAL

The Child's Gift of Imagination

New York, N. Y.
Special Correspondence
THE other day a fond mother went into the nursery and found several dolls lying face downward on the floor, in the middle of the rug. Being a discerning Mama, she turned to her little daughter, saying, "What are the dolls doing?" "Swimming in the lake," promptly lisped her two-year-old.

What joyous times these youngsters do have in their flights of fancy! In a happy world of "make believe" most of them constantly live, unless rudely pushed "down to earth" by thoughtless adults. Some parents think these childish imaginings "cute," and do nothing to interfere with them, unless they become inconvenient; others actually repress them, thinking that they give rise to "queerness," lies and fears. But how small the number of parents, who realize the great value of the imagination, and who not only give it absolute freedom, but encourage it. If there were only more of these enlightened parents, not only would children be happier, but adult life also.

Give Appreciation

That the imagination enriches life, giving us greater appreciation of beauty in nature, music, literature, art, and drama, few will deny. But how many appreciate its practical value? One of our educators has said: "All thinking, all progress depends on this power of reconstructing the old into a new thing." With its help, we can remember and reason and plan. On the moral side, it is of untold value in developing understanding and sympathy. When I can put myself mentally in my child's place I can understand him, but how could I do this without the gift of the imagination? If more children had been encouraged to develop this wonderful gift, perhaps the world would today be a better world of more poets, artists, inventors, great statesmen, etc. So the parent or teacher who wants his child to be a creative artist, or an appreciator of all great art; or who simply wants to augment his child's mental and moral powers, should encourage the fancies of the little one who comes under his care.

Perhaps the children's imaginations are most active when they are at play, and perhaps they are the keenest when the youngsters play all alone. James Sully has said: "Play is a bright invention, into which all the gifts of the childish intelligence may pour themselves. The child's toys are also to him. The dolls and toy animals seem capable of experiencing every thought and feeling. Why even the sticks and stones become animal. A little girl brought a whole armful of dried leaves into the house, saying, 'I brought them in because it must hurt them to be walked on.' Likewise, a little boy told his mother that his basket was 'naughty, because it wouldn't mind him.' We should enter into this play life, and when they are acting out a part, let them so often do what should fit into their scheme of things. When they are 'dogging,' they want to be patted, and when they offer us 'make-believe' milk, they expect us to drink it. We must travel with them on the inverted tables which have become huge steamboats, or on the rows of chairs which are long trains of cars. Very often, children seem 'naughty,' to adults, because they don't make the effort to find out what is going on in these little minds. A little boy I know burst into a flood of tears when his mother suddenly came into his room and sat in his little chair. Upon inquiry, I discovered that he had just crushed his imaginary airplane, which he had been sitting in that chair. Many children, especially those who play alone, have invisible playmates, with whom they play by the hour. And this can certainly do them no harm, if they have live playmates as well. The children who have only imaginary companions, who naturally do everything they desire, tend to become "bossy" and learn none of the "give-and-take" which is one of childhood's necessary lessons.

Stories

A story is another means of stimulating the childish imagination, and how greedy the little ones are for stories! They visualize every word, and in addition, many little ones people the world with their images from story books. Children should be encouraged to "make up" their own tales. I have read many delightful examples of these young folks. Many people are afraid to tell children stories, especially fairy tales, because they believe them responsible for the children's lies. They should realize that these imaginings are not really lies, because the child has no intent to deceive; and that most children will "make up" things, whether we tell them stories or not.

We can cure the imaginative lie, without killing that wonderful gift of the imagination, by gradually teaching the child how to distinguish between what is real and fiction, so that he will know when he is "making believe" and when he is telling the truth. Others think that fairy tales tend to make children fearsome. Again the remedy is simple. Instead of discarding all fairy tales, let us eliminate all the gruesome ele-

ments. Most of the modern editions are "expurgated."

Children like to "act out" the stories that they have heard or created. They also love to picture them with crayons, paints and modeling materials. When they are older, their dramatic ventures may be more elaborate, taking the form of little playlets or puppet shows, which the youngsters write and stage all by themselves. Close contact with nature feeds the child's fancies, as do also pictures and songs.

The imaginative child is sometimes harder to "manage" than is his more bold brother; but how worth while it is, to preserve and encourage these flights of fancy, even if they sometimes try our patience. And, if we but enter into their "land of make-believe," what glorious times will be ours!

I. M.

Why Study English?

By ORPHEA V. ROE
IV

Results

THE acquisition of new words means a growth of ideas, for each word brings with it its relatives. It has been said that, "Every new word acquired is a room added to one's mental house."

One of the best and quickest ways of obtaining a permanent vocabulary is to write. In speaking there is no record kept of the language used, but from the written page the poor word stares at the writer compelling him to replace it with a better if he can, and if he cannot to seek for the better word until he can. French and German students are said to be in advance of American and English students of the same grades in the use of their mother tongue, mainly because they are compelled to do much writing. The habit of putting thoughts into writing cultivates the free use of words.

Rules Plus Art

Grammar is a science more or less learned by concrete rules. Composition is an art, and while having its rules, soars into the abstract, and is limitless. While one is acquiring the science it is also well to remember that it is intended for the purpose of seeing oneself in print, however pleasurable that might be, but for the purpose of enriching the vocabulary so as to say what one wished to say in the best possible way. So long as one is hampered by trying to remember rules one cannot speak or write easily and forcefully. One has said, "Learn the rules and then forget them," meaning make them so much a part of oneself that the use of them will be as unconscious as breathing.

The vast difference between spoken and written language can be appreciated only by one who has essayed both. With the spoken language facial expression, gestures and voice inflection furnish much that the written word lacks, hence the need of extra effort to make the written word perfect. With both the written and spoken word there should be a well-defined target and a sincere effort to hit it squarely, for only in the success of this effort can either be alive. One who speaks and gains not the hearts of his audience will soon have no listeners, and just as surely one who writes and cannot visualize his readers, will soon have no readers.

Another way to increase and improve is to read aloud the work of best writers. In doing this, both the eye and the ear are educated. Reading aloud intelligently and intelligibly is an accomplishment which should be persistently cultivated, and is of great assistance in overcoming "fuzzy" thinking. This hearing of his own voice will discover to the reader whether or not his enunciation is sufficiently clear to make listeners fully understand his meaning. Instead of an effort.

The student with a good command of spoken English will always outrank those of his classmates who have careless habits of speaking, in the same degree as one who carefully brushes his clothes and his hair, has clean hands and polished shoes, will take precedence over one who overlooks any of those indispensables.

Story

In order to gain a knowledge of good English it is necessary to conform speech to the standards of the present day. To read those authors, and listen to the speech of those who use pure English, with the idea of adopting their methods. To study the origin and grammatical construction of language, allowing no word to pass without an understanding of its meaning. To consult a dictionary for the precise meaning of words. To understand the use of synonymous words, that your expression may not be an unpleasant repetition of words. Read

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NEW SCARFS

BOOK REVIEWS AND LITERARY NEWS

A Monumental Tribute to Keats

A Review by

HARRIET MONROE

Editor of Poetry

John Keats, and Andrew Carnegie, Boston.

Harcourt, Brace and Company, 2 vols., \$1.50; London: Jonathan Cape, £1.50.

MISS LOWELL'S big double-barreled book about Keats is interesting as gossip over a tea-table, if one reads rapidly, with a lot of judicious skipping. It is written in an invitingly easy and familiar style, without any parade of learning or indulgence in sentimentality, and it brings to bear upon the poet's poor little history the common sense of an experienced woman of the world. Upon his work also it brings to bear the critical judgment of a modern mentality trained and practiced in the art which Keats was born to; and if one does not invariably agree in detail with its conclusions, at least one admits that they are soundly based, and solid ground for argument.

The only trouble is that this book is too meticulous. Miss Lowell has studied not only every printed book that bears even remotely on her subject, but apparently also every unpublished manuscript in every library, public or private, in England and America. The result is, of course, a great deal of interesting new material, but with a slightly disturbing effect of conscientious endeavor to say the last word, to put the public in complete possession of the remotest secret corner of the truth about the poet. The balancing of evidence is judicious; the presentation of characters—the poet and his friends or enemies—is vivid and picturesque; and, "or the world only agrees with it, and the critical analysis of the poems is discriminating and on the whole just according to the modern lights, even though one finds it sometimes too favorable and again, strange to say, not favorable enough. But one feels an excess of care, a piling-up of detail. The book would not be only more persuasive, but also more powerful, if its author had been content to sift out more of her data, and condense her analyses.

Plan of Work Admirable

The plan of the work is admirable, in my opinion. We have, not the usual biographical separation of narrative and criticism—a chapter presenting incidents, and then another discussing poems—but an effect of carrying life and works along together, of considering the works as details of the life. This plan is varied when necessary—"Endymion," for example, has a 140-page chapter of its own; much longer, in my opinion, than such a grand ineffective splash of youthful genius deserves. But on the whole the author adheres to her scheme, and well-rounded sympathetic strength portrait gradually develops and fills in.

Miss Lowell pictures Keats as "an almost completely modern man," and I think her letters sustain her contention. She explains (Vol. 1, p. 33):

I do not mean that he wrote as the modern poets do, but that he thought as they do, and at his contemporaries most emphatically did not.

She shows him as an all-round big-brained man, whose "life was one long blind struggle to out-distance his mental environment."

Incompetently equipped, uncertain of his aims, and even though aware of his own goal, unwise, guided by his friends, ignorantly and cruelly criticized by his enemies, buffeted by the hurricanes of his own mind, Keats died at 25, still unformed in many ways, profoundly disengaged and dissatisfied, but leaving behind him a body of work in his poems which does not begin to do justice to it. It even appears important to mankind that those which appear on the surface, and in his letters a possibly no less valuable legacy to the student of psychology and a volume of perennial charm to the ordinary reader.

The Earlier Years

She pictures the embryo poet, 20 years old at the beginning of 1816, as "a conundrum to yellow-students, a perturbing pleasure to Matthew, a petted protégé to Chatterton, a jaded good fellow to his brothers, and a John good fellow to the rest of his small circle." She traces his interest in Spenser, Byron, Chatterton, Shakespeare, Beaumont and Fletcher, and even such a tawdry contemporary "masterpiece" as Leigh Hunt's "Story of Rimini." As time goes on, she sketches in a background of many figures, the interesting group of men and women whom Keats came in contact with. Sometimes these figures look familiar: Leigh Hunt, for example, is much the same half-made critic, friend and man of talent whom other writers have presented to us. In other cases, one feels that Miss Lowell has filled out and vitalized the previous sketches: Keats' mother, his brother George, his friends—Sovereign, Haydon, Charles Brown, and others. Again, I cannot understand her valuation of the fragment "Eve of Saint Mark," even

though short, was by no means frail;

at school he was an excellent boxer. He might have lived to an old age.

The Critical Judgments

I have spoken of Miss Lowell's critical judgments as being, though usually just, sometimes too favorable and again not favorable enough. So it may be well to discuss this more in detail.

I have mentioned her overstressing the importance of "Endymion," for example, throughout the 140 pages of close analysis. Of course, she throws long passages into the discard, as anyone must: but what is left she gives a higher rating than I, for one, should incline to justify. Occasionally she praises lines which seem to me merely banal, passages in which the flower of youthful exuberance, so fragrant in the "Hymn to Pan" and a few other passages, the poem, with a rank stem. Again, I cannot understand her valuation of the fragment "Eve of Saint Mark," even

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Only the greatest poets can perform this miracle, I should say; and he who does it outranks all other kinds of greatness in this art.

Browning was a great poet—but, not in this transcendent sense; the last magic was beyond him. His poetry was delirious; one can imagine him willing it, climbing to the heights to get his inspiration and working it out thoroughly and well. But Keats—who could will the "Nightingale"? It was willed, if ever, by something beyond him.

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THE HOME FORUM

The Gardener's Imprint in His Novels

THESE are those who are prone to question the sources of Shakespeare's knowledge of flowers, to doubt whether any mere man and playwright of the Elizabethan world, or our own for that matter, could have possessed so intimate an acquaintance with the flora of English fields and gardens as his plays reveal. The go even so far as to blasphemously assert that some woman—either one of Mistress Anne Hathaway Shakespeare or another—must have been responsible for the very delicate touches of the nature lover, and gardener occurring throughout. Thus to picture "A Dark Lady of the Garden" (apologies, G. B. S., since they will have it so) dictating of the pearl in the cow-slip's ear, of the bank where the wild thyme grows, of the greenwood tree, and their immortal company, is to themselves amusing and to Shakespeare not derogatory.

RISE we now not to the defense of him who needs no defending but to direct attention to another gardener of literary fame, the one whose century falls this year.

The title of this gardener is beyond question. It is authentically established by years of labor and love in his own plot at Teddington by years of labor and love in London's ancient man of Covent Garden, as well as by almost countless touches of his pen. In the pages of his books there blooms as sweet and rare an English garden as may be found outside of Shakespeare's own. His is the cowslip blossom that touches the heart with a sudden delight, his the first primrose of the season like an early star upon the turf, his "the blades of last year's water-grass trembling in quiet places, like a spider's threads, on the transparent stillness, with a tint of olive moving on it," his all the plants that adorn the landscape of his native island.

In case you do not readily recall this gardener and his garden, gentle reader, his friends will cite you a plot upon the curving banks of the Lynn stream, at Plover's Barrows Farm, parish of Oare, County of Somerset. A certain spot, spot tended with care and diligence partly by the white hands of Lorna—yes, all his loveliest heroines were gardeners, if you will but consider—and partly by the red hands of Gwenny Carfax until it was a "haven of beauty to dwell in."

It lay beside the brook, this most idyllic garden of his penning, a crystal brook, "the fairest of all things in a garden, and in summer-time most useful, where a man may come and meditate, and the flowers may lean and see themselves, and the rays of the sun are purified." Its grass plots led through showers of damask roses to a little plant house and a garden bench. But the secret of its charm and beauty was unfathomed.

It was not only that colors lay in that, harmony we would seek of them; neither was it the height of plants, sloping one to another; nor even the delicate tones of foliage following suit, and neighboring. Even

the breathing of the wind, soft and gentle in and out, moving things that need not move, and leaving longer-stalked ones, even this was not enough; the flush of fragrance to tell a man the reason of his quiet satisfaction."

If this description bear not the gardener's imprint, then its admirers must cite another, as they may with ease. They recall with special delight a certain spring in Somerset, when the lilacs and the woodbines, just crowning forth in little tufts, close kerneling their blossom, were ruffled back, like a sleeve turned up, and nicked with brown at the corners. "Not a spring to delight in exactly, with the russet of the young elm-bloom faint to be in its scale again," and "the hangers of the hazel, having shed their dust to make the nuts, not spreading their little coats to dry them, as they ought to do," but of a certainty a spring witnessed by the gardener's eyes and painted with a gardener's pen. An even more convincing stroke is to be found in the ancient pear trees at Plover's Barrows Farm.

But surely it is not necessary to dwell upon that springtime etching of opening pear cones, revealing a dozen bright like vermillion buttons, but grooved, and lined, and bending close to make room for one another, and among these buds the gray-green blades, scarce bigger than a hair almost, yet curving so as if their purpose was to shield the blossom."

You must recall it now, along with many a happier scene of the gardener's penning. Perhaps this:

"The spring was in our valley now; creeping first for shelter shyly in the pause of the blustering wind. There the lambs came bleating to her, and the orchis lifted up, and the thin, dead leaves of clover lay for the new ones to spring through. Then the stiffest things that sleep, the stubby oak, and the saplin' beech, drooped their brown defiance but half, and preened a soft reply. While her overseer children (who had started forth to meet her, through the frost and shower of sleet) out-kid'd hazel, gold-gloved with, youthful elder, and old woodbine, with all the tribe of good hedge-climbers (who must hasten while haste they may)—was there one of them that did not claim the merit of coming first?"

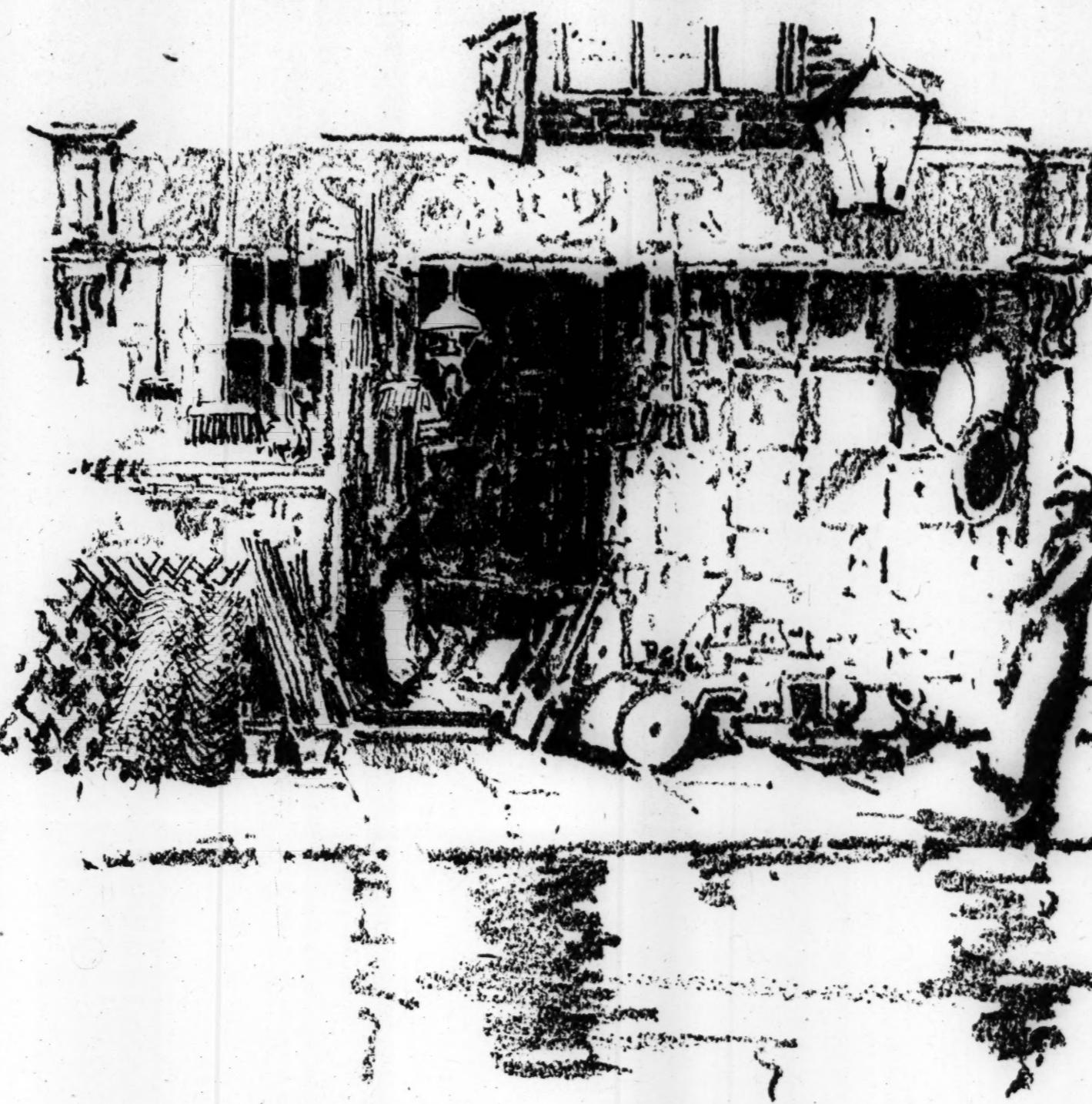
He writes with similar feeling of the plant children of summer, autumn, winter in their turn. And, surely gardener that he is, does not scorn to mention "the harvest of small corn and the digging of the root called 'batata' (a new but good thing in our neighborhood, which our folk have made into 'tates')."

Friends and sometimes, his who are no mean gardeners themselves, if he did not write "Alice Lorraine" merely for the joy of describing a Kentish cherry orchard, or for parting tribute to the showy new blossoms known as "Dalla" or "Della," if not indeed for depicting the rare beauty of the Persian yellow rose, beauty was unfathomed.

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It was not only that colors lay in that, harmony we would seek of them; neither was it the height of plants, sloping one to another; nor even the delicate tones of foliage following suit, and neighboring. Even



The Chandler's Shop. From a Drawing by Laurence Walker

THE CHRISTIAN SCIENCE MONITOR

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WILLIS J. ABOTT, Editor

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Christian Science Quarterly

"What d' You Lack"

"WHAT d' you lack, what d' you lack?" cried the merchants of old London, one against the other. "What d' you lack?" It was a noisy place, the city, with its cobbled market place, the Cheape (the Eastcheap of today), where country yokels came to gape and stare and wonder:

"Then to the Cheape I 'gan me drawne,
Where much people I saw for to stand;
One offered me velvet, silk and lace,
One cried, "Mackerel," "Rushes green," another 'gan greet;
One bade me buy a hood to cover my head;
But for want of money I might not be sped."

It was all fairs and markets in those days, and wandering peddlars like Autolycus, a vendor of ballads and of gloves, of perfumes and of pine. Shops came in with the Stuarts and were in their glory with the Georges. For, be they ever so fine, plate-glass windows are not half so pretty and poetical as the diamond panes of the eighteenth century. They were so few, for even in the eighteenth century people made the things they lacked themselves. To this is nothing that you wish you may not buy.

"What d' you lack, what d' you lack?" Here at the shop before you is netting for your garden, and fencing for your garden, brooms to sweep your garden, sticks to prop the flowers of your garden.

"Walk up, ladies and gentlemen. What d' you lack?"

At first they seemed to press old sad things.

But rose in joyous song

To a triumphant strain—

Like organ chords that tremble

and grow strong,

Like the sweet prelude of a thousand strings

Mingled with flute-notes of the silver rain.

Up with the wind soared every

thought,

And every tear was dried;

Courage awoke again.

Glad winds! the world, encircled

in your stride,

Laughs at the tumult of your wildness, fraught

With clangor of the slashing spears of rain.

M. A. B.

Home of Sirmio

Gem of all isthmuses and isles that lie,

Fresh or salt water's children, in clear lake

Or ampler ocean: with what joy do I

Approach thee, Sirmio! Oh! am I awake.

Or dream that once again my eye beholds

Thee, and has looked its last on Thyrian wolds?

Sweetest of sweets to me that pastime seems,

When—the pain of travel past—our own cot we re-gain.

And needs on the pillow of our dreams!

Tis this one thought that cheers us as we roam.

Hall, O fair Sirmio! Joy, thy lord is here!

Joy too, ye waters of the Garda Mere!

And ring out, all ye laughter-peals of home.

I must have lain asleep for quite a time, when I became gradually

conscious.

Weepe, weepe, weepe!

Woe, woe, woe!

FOUR AMERICAN PLAYERS LEFT

Will Play in Semifinals of U. S. Racquets Singles Championship

Special from Monitor Bureau

NEW YORK, Feb. 21.—Four American players, C. Pitt, the defending champion, Hewitt Morgan, Harvard Club; S. G. Mortimer of Tuxedo, and S. W. Pearson of Philadelphia, will be the contestants today in the semifinals of the United States racquets singles tournament at the New York and Tennis Club. The two Queen's Club players from England, of whom so much had been expected, failed to come up to expectations, being eliminated by the second-string men of the American players.

B. G. O. Williams encountered Hewitt Morgan in the first match of the day, and at the start seemed headed toward an easy victory. He won the first game easily, and then with the second was in some trouble. But in the third, Morgan got his soft shots working with greater ease, and though the British player tried his hardest, the Harvard star gradually wore down his opponent, and the game was won by Williams, 15-10, 15-10.

In the first period P. A. Sullivan made his goal while Boston had but five men on the ice. Leonard Morrisey was in the penalty box at the time. Again in the last period the score was 10-10, and Leland Harrington had barely reached the center line box when Alex McKinnon got the puck near his own goal and skating almost the entire length of the rink, eluding both the first and second lines, possibilities for the title with only a match apiece remaining in the schedule. Princeton Club, which dropped back to fourth place last week, defeated the Yale Club, leaders of the series, 10-9. The Harvard star gradually wore down his opponent, and the game was won by Williams, 15-10, 15-10.

But the last game was even more convincing in favor of the local player. His soft ball nickel the second period carried him to victory. At the 15th point after point of critical moments. Finally, after leading at 12-7, he eased off, but though the Englishman tried to steady, the strain of the long match told, and Morgan took the game and match, 11-15, 15-15.

An even greater surprise came in the afternoon, when J. C. Simpson, who was regarded as the better player of the invaders, was eliminated by S. W. Pearson, both known tennis and in squash racquets by the other game. Finally, after leading at 12-7, he eased off, but though the Englishman tried to steady, the strain of the long match told, and Morgan took the game and match, 11-15, 15-15.

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Both C. C. Pell, the present champion, and S. G. Mortimer, his predecessor, had easy victories. Dell dropped out of the competition, and the British team, before winning 15-15, 15-15, 15-15, while Mortimer used his service with the great effect in eliminating Jay Gould, amateur and open court tennis champion, 15-9, 15-6, 15-9. The sum-

United States Racquets Singles CHAMPIONSHIP—Second Round. Hewitt Morgan, Harvard Club, defeated B. G. O. Williams, England, 11-15, 15-10, 15-10. S. W. Pearson, Philadelphia, defeated C. C. Pell, New York, 15-9, 15-6, 15-9. C. C. Pell, New York, defeated Constantine Hutchins, Boston, 15-7, 10-15, 15-14. S. G. Mortimer, Tuxedo, defeated Jay Gould, Philadelphia, 15-9, 15-6, 15-9.

BOWLERS HAVE NEW MARK TO SHOOT AT

INTERNATIONAL BOWLING ASSOCIATION STANDING

SINGLES
William Metcalf, St. Paul..... 629
1. Bell, Rockford, Ill..... 682
P. Richter, St. Paul..... 682
E. Neal, Omaha..... 667
J. A. Cannmark, Minneapolis..... 657

DOUBLES
Leo Mueller, Minneapolis, Minn. 1273
M. Jurgenson, M. Klaeske, Minneapolis, Minn. 1273
August Siefert, L. Klagger, Winona, Minn. 1273
Ward Rhea, Jess Young, Minneapolis 1228
F. G. Gandy, John Miller, Winona, Minn. 1228
E. L. Drown, Langley, S. C. Cox 1228

ALL-EVENTS
William Metcalf, St. Paul..... 1866
1. Bell, Rockford, Ill..... 1875
J. Grady, St. Paul..... 1875
Leo Mueller, Minneapolis, Minn. 1849
M. J. Klaeske, Minneapolis..... 1812

MINNEAPOLIS, Minn., Feb. 21.—The Team Bowlers from many points throughout the United States and Canada in the international tournaments to take to the alleys here today, will have a new high singles score to top to secure first place. The highest three games rolled by an individual since the tournament started, was made yesterday by William Metcalf, St. Paul, of 216 games of 214, 212, and 214 for a total of 642.

A New Ulm team came within one point of first place in the five-man event last night, when the Andy Schmidt, a big last game of 997 putting them in second place. Two changes during the day in the short event found August Siefert and L. Klagger, Winona, Minn., occupying third position in the standings with Minneapolis, jumping into fourth with 1228, Rhea's fine 637 count carrying the team. The Einer Lee Hups, St. Paul, tied for fourth in the team event with 1813. Metcalf's big singles score of 1875 placed the all-events class with the suspended total of 1906 for nine games. J. Grady, St. Paul, is in third place with 1875.

TWO CANADIAN WATER RECORDS ARE SET UP

MONTRÉAL, Que., Feb. 21 (Special)—Three Canadian indoor swimming championships were decided here last night and two of them were won by representatives of the Toronto West End. T. M. M. Alford also set a new indoor record in the 100-yard backstroke. T. Walker of Toronto reduced the previous mark by 6.3-seconds, while in the 200-yard free style, George Young, the 15-year-old Toronto lad, beat the record by 4.6-seconds and set a new record for 100 yards. In the famous diving George Stafford of this city won by a margin of 12.89 points from Alford. Webb of Toronto. The summary:

CANADIAN SWIMMING
OTTAWA, Ont., Feb. 21 (Special)—M. E. Ross, of Ottawa, and M. J. Rogers of this city, the two figure skaters who represented Canada at the Olympic winter sports at Chamonix, a year ago, and made the annual Canadian figure skating championships, were prominent here yesterday. The doubles and fours were skated, and Miss Smith won the ladies' title, while the men's pairs and the fours, along with Miss Gladys Rogers.

The result of the fours will not be announced until the final results of the competition, the Canadian figure skating competition, which is the all-events class with the suspended total of 1906 for nine games. J. Grady, St. Paul, is in third place with 1875.

EVANSTON WINS 8 STROKES

CORPUS CHRISTI, Tex., Feb. 21 (Special)—Tommy R. Hines, M. H. Smith shooting steady goals for the last 18 holes, overtook Al Espinoza, Chicago, in the final round of the 8 strokes, and won the 15th and 16th holes. The final 4 strokes, the 15th and 16th, were won by Young in this event. In the famous diving George Stafford of this city won by a margin of 12.89 points from Alford. Webb of Toronto. The summary:

CANADIAN SWIMMING
Montreal, Que., Feb. 21 (Special)—Fancy Diving—Won by George Stafford, Montreal Swimming Club, 117.95 points. Albert Webb, Toronto, West End, "Y," second, 106.5. New Canadian indoor record.

100-Yard Backstroke—Won by Thomas Walker, West End, "Y," Toronto; Paul Allen, Montreal, A. A. A. third. Time—15.10s. New Canadian indoor record.

Young, Toronto West End, "Y," second. Benjamin Lyman, Montreal, A. A. A. third. Time—15.18s. New Canadian indoor record.

RONCHI CLASS-C CHAMPION

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Young, Toronto West End, "Y," second. Benjamin Lyman, Montreal, A. A. A. third. Time—15.18s. New Canadian indoor record.

EVANSTON WINS 21

EVANSTON, Ill., Feb. 21 (Special)—Northwestern University, second place, won the title of the 21st annual Chicago Intercollegiate swimming meet here last night, 46 to 23. Firsts were taken by Northwestern in the eight events.

The 100-yard relay race, Coach T. W. Robinson's combination bettered the record set in 1923 by 2.2-seconds, 44.6s. T. B. Breuer of Northwestern equalized the National Intercollegiate record in the 40-yard free style, his time, 44.6s, bettering the record held by Minnesota in the 200-yard backstroke when J. J. Farley '27 of Harvard led his team's scorers with 45.0s. The 200-yard relay race, Coach T. W. Robinson's team, 46 to 43, was the record for the 200-yard relay race.

Northwestern's 400-yard relay team, consisting of W. H. Nutting, T. W. H. Howell, '26 in the 100-yard free style, and W. R. R. P. Farnell, '26, in the 200-yard free style, and W. R. P. Farnell, '26, in the 200-yard relay race, Coach T. W. Robinson's team, 46 to 43, was the record for the 200-yard relay race.

ST. LOUIS DEPARTS

ST. LOUIS, Mo., Feb. 21—Manager C. R. Ricketts of the St. Louis Club won the annual Washington's Birthday amateur golf tournament yesterday by 13-15. The best performance of McGill, who had a 100% record in the finals of six victories and one defeat, while McGill had five wins and two losses.

Unicorn Topped from Lead of League

UNITED STATES AMATEUR HOCKEY ASSOCIATION STANDING

W	L	Goals	For	Against	Pts
East. Pitt.	13	4	61	28	18
Easton A. A.	12	5	46	34	16
Maple A. C.	12	3	39	49	16
Boston H. A.	3	11	21	67	16

PITTSBURGH, Pa., Feb. 21 (Special)—For the first defeat of the season, the Pittsburgh Athletic Association has lost nine to the score of 2 to 1, in one of the best games witnessed at the local rink for some time. The Hornets won because they got the "breaks" and also because they were quick to take advantage of them.

In the first period P. A. Sullivan made his goal while Boston had but five men on the ice. Leonard Morrisey was in the penalty box at the time. Again in the last period the score was 10-10, and Leland Harrington had barely reached the center line box when Alex McKinnon got the puck near his own goal and skating almost the entire length of the rink, eluding both the first and second lines, possibilities for the title with only a match apiece remaining in the schedule. Princeton Club, which dropped back to fourth place last week, defeated the Yale Club, leaders of the series, 10-9. The Harvard star gradually wore down his opponent, and the game was won by Williams, 15-10, 15-10.

But the last game was even more convincing in favor of the local player. His soft ball nickel the second period carried him to victory. At the 15th point after point of critical moments. Finally, after leading at 12-7, he eased off, but though the Englishman tried to steady, the strain of the long match told, and Morgan took the game and match, 11-15, 15-15.

Both C. C. Pell, the present champion, and S. G. Mortimer, his predecessor, had easy victories. Dell dropped out of the competition, and the British team, before winning 15-15, 15-15, 15-15, while Mortimer used his service with the great effect in eliminating Jay Gould, amateur and open court tennis champion, 15-9, 15-6, 15-9. The sum-

THREE LEADERS ARE DEFEATED

YALE, HARVARD, AND N. Y. A. C. CLUBS LOSE, COMPLICATING MATTERS IN CLASS B

METROPOLITAN INTERCLUB SQUASH TENNIS

W	L	Goals	For	Against	Pts
Yale Club	5	0	60	60	16
Harvard Club	5	0	60	60	16
Columbia U. C.	6	7	39	49	16
D. K. E. Club	4	9	61	60	16
Montclair A. C.	3	10	31	60	16

Special from Monitor Bureau

NEW YORK, Feb. 21.—The already dangled situation in the Metropolitan Squash Tennis Class B team championship was further complicated yesterday when all three of the leaders in the series were defeated, leading to the possibility of a tie in the title with only a match apiece remaining in the schedule. Princeton Club, which dropped back to fourth place last week, defeated the Yale Club, leaders of the series, 10-9. The Harvard star gradually wore down his opponent, and the game was won by Williams, 15-10, 15-10.

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WASHINGTON MOVES INTO SECOND PLACE

Defeats Nebraska After Tying Score at Half Time

UNITED STATES AMATEUR HOCKEY ASSOCIATION STANDING

W	L	Goals	For	Against	Pts
East. Pitt.	5	0	12	10	10
Duluth	3	0	8	4	8
Cleveland	2	0	5	7	6
Minneapolis	4	1	10	11	6
Pittsburgh	1	5	8	11	6

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Duluth Moves Up in Western League

Defeats Nebraska After Tying Score at Half Time

UNITED STATES AMATEUR HOCKEY ASSOCIATION STANDING

W	L	Goals	For	Against	Pts
East. Pitt.	5	0	12	10	10
Duluth	3	0	8	4	8
Cleveland	2	0	5	7	6
Minneapolis	4	1	10	11	6
Pittsburgh	1	5	8	11	6

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THE CHRISTIAN SCIENCE MONITOR

BOSTON, SATURDAY, FEBRUARY 21, 1925

"First the blade, then the ear, then the full grain in the ear"

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EDITORIALS

At no previous time in the history of the world, perhaps, and never before since the establishment of the first American republic, has there been realized as fully as at the present moment the necessity of making impossible the waging of any future war. It is a notable fact that the effort

of most of the great civilized nations of the world is to so shape the course of events that, whatever emergency may arise, recourse may be had to some arbitral court or tribunal which will, by agreement previously reached, endeavor to compose the differences that have arisen, no matter how great the alleged grievances of any party to the controversy may be. Even the recourse to voluntary disarmament is favorably regarded by many of those nations which once believed preparedness to be the only safeguard and the only insurer of peace. The fallacy of this hypothesis has been more than once proved.

But it is important to gain a realization of the fact, so clearly impressed by the resolutions unanimously adopted at the recent Conference on the Cause and Cure of War held in Washington, D. C., that national sentiment, either in favor of or in opposition to war, is a true reflection, not of some supposed dictatorial authority, but of the people individually, expressed collectively. The American home has been referred to with justifiable pride as the bulwark of the Republic. It is, but not merely as an institution. It is a bulwark only because of the strength of each individual unit, and it would be impotent otherwise. No nation is greater or more powerful than the individuals composing it. No cause is greater than those who defend and support it.

With commendable foresight, the framers of the resolutions adopted at the conference referred to realized the necessity of carrying on, in the homes and among individuals, the campaign of education which they outlined. It was declared that these three subjects were presented for immediate action: Entrance of the United States into the World Court; participation by the United States of America in further disarmament conferences, and work for the appointment of an undersecretary for peace in the Department of State. Admitting the possibility that all these things cannot be realized at once, it is proposed to begin with the education of individual children, the future voters and lawmakers. "Every child," it is declared, "can learn the lessons of international understanding through stories of the life, the heroism, the achievements and the contributions of all races to the civilization of the world."

There, concisely and succinctly stated, is the basis of present and future activity. We have all been taught to believe that true valor and patriotism can be shown only in time of war. It has never mattered so much whether the cause in which the heroes fought was just or not. The defenders of even just causes have not always been the victors. The plaudits of an admiring world have been bestowed upon the fighters, and little children have learned to honor them, hoping also to emulate them.

The great need of the hour is to impress a realization of the true brotherhood of the people of the world, and an appreciation of the fact that in the advance of mankind out of ignorance and into the broader civilization now enjoyed, all have had some more or less important part. No nation can arrogate to itself the credit for all that has been accomplished in making this progress possible. There are encouraging indications that there exists now a better appreciation of what may be called a world community interest than at any time in the past. This has not been gained through wars, but through a clearer contemplation of the beauties and benefits of peaceful intercourse and neighborly interchange.

There are reassuring indications, however, that the processes of education need not be confined to the younger generation. Many of those of maturer years are gaining the realization that they have too long regarded war as the only method by which the ills of civilization can be corrected and healed. But they have discovered, just as the people of every age have been forced to admit, that war is not a healing agency. The pretended remedy is far worse than the condition which it is supposed to cure. When enough of the men and women realize this there will be no more wars. It is only through this understanding, however, that war can be finally outlawed. The responsibility, in this as in every other department of human activity, is that of the individual.

It is the reasonable assertion of those who have devoted thoughtful attention to the study of national park and national forest problems in the United States that the oftener the people visit these spots the more do they learn to appreciate and enjoy them. Charles Lathrop Pack, president of the American Tree Association, is quoted as having observed recently: "I am of the opinion that no visitor to these national forests goes away without wishing that we had more forests everywhere." No doubt this is true. But it is true also that too few people avail themselves of the opportunity for enjoyment which these great spaces that have been provided at public expense offer. Modern means of transportation have made available to nearly every American tourist a state or national playground where there is every possible provision for the comfort and convenience of visitors. Figuratively speaking, these places are almost at the front doors of everyone.

The week of April 27 has been designated Forest Protection Week. It is not the aim, apparently, to devote this period to the study of problems dealing entirely with conservation and reforestation. Those matters will receive their fair share of public attention, no doubt, while it is sought to impress upon the people as a whole

The Cause and Cure of War

the recreational value of these beauty spots. There is the faintest possibility that the average American, man or woman, has never learned how to play. This is not saying that too little time is devoted to so-called recreational pursuits. That is not the point. But many attempt to play, as they are accustomed to work, somewhat too intensively. A vacation spent in traveling the highways with only intermittent stops may be exciting enough, but it is neither particularly pleasant nor highly beneficial. There are opportunities for enjoyment and helpful meditation in the woods and groves and beside the still waters of deep brooks and broad lakes.

There is method, it may be, in the plan to induce a larger number of tourists to visit the parks and forests. Those responsible for it realize, no doubt, that the people learn to prize most highly those things which they appreciate. Those unfamiliar with the beauties of these playgrounds probably would never grow very enthusiastic over a proposal to enlarge them or increase their number. The market value of a million feet of lumber standing in its natural state may not greatly concern the individual who refuses to worry about the cost of living, but the picture made by growing trees, and brooks, and shaded valleys, once seen under proper auspices, leaves a lasting impress. The forest lover is the rightful champion and defender of the forest.

As economic issues, such as taxation, debt settlement, the high cost of living, and monetary

regulations come to the fore, the lack of harmony between the two leading groups supporting the Herriot Cabinet in France becomes more and more evident, and if the Government falls, it will be because its supporters have conflicting views on such domestic matters. Their union, which made the Herriot Ministry possible, was based, it will be remembered, on a political platform, that is, the end of the Poincaré nationalist policy and a restoration of peace in Europe. On those two topics the small farmers who dominate the Radical Party, from which the Cabinet was selected, and the organized trade union men, classified politically as Socialists, could heartily agree. They also had behind them a majority of the French voters, and on the strength of this public opinion, as expressed in the national election last May, they presented for immediate action: Entrance of the United States into the World Court; participation by the United States of America in further disarmament conferences, and work for the appointment of an undersecretary for peace in the Department of State. Admitting the possibility that all these things cannot be realized at once, it is proposed to begin with the education of individual children, the future voters and lawmakers. "Every child," it is declared, "can learn the lessons of international understanding through stories of the life, the heroism, the achievements and the contributions of all races to the civilization of the world."

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The population of South Dakota, to cite one example, is less than 637,000, or no more than that of many cities. Other states, east and west, have even smaller populations. Nevada, for instance, has less than 80,000. Wyoming has about 195,000, while New Mexico, Oregon, Vermont and New Hampshire fall well below the half-million mark. North Dakota has virtually the same number of inhabitants as South Dakota. Yet these commonwealths, following

the general plan of political government, maintain all, or practically all, the departments commonly believed to be necessary for the carrying on of the administrative functions of states of four or five times their population. The burden imposed upon the industries of the smaller states is heavier, in proportion, than that borne by those where the wealth is greater, despite the best possible efforts to practice strict economy.

The conviction has existed for some years that it is possible to reduce this overhead cost of government more than one-half by adopting, in a somewhat modified form, in the smaller states, the managerial plan that has proved so successful in many of the cities. But it is difficult to induce those in office to espouse any plan which will reduce the number and the emoluments of officeholders. And besides this there are traditions and customs that have a tenacious influence upon public thought. The American people are slow to even consider a departure from the beaten path. It is difficult for them to believe that a single legislative body may do the work of two, or that the functions of half a dozen departments or bureaus can be performed by one under the direction of a qualified director.

Few industries compelled to stand on their own feet could prosper, or even survive, if their affairs were managed with the same disregard for economy that is shown in most of the state governments. It is encouraging that the lawmakers in South Dakota have shown the courage to propose so revolutionary a plan in their State. Whether or not it is finally adopted, it will encourage elsewhere, perhaps, serious consideration of what many already regard as a necessary economic reform.

Composers' manuscripts, from the material of which the next musical histories must be

written, seem one of the objects of quest that collectors in the United States have neglected. They are not, probably, to remain such indefinitely. For whereas original documents relating to music may not

have as great political interest to Americans as papers signed by John Hancock, and may

not possess such antiquarian appeal for them as statements, verified by justices of the peace, from the mouths of veterans of General Washington's campaigns, they must nevertheless carry a social significance of the most important kind. This, too, will be the case, no matter if the documents pertain wholly to European music; inasmuch as the classic, romantic and modern masters of Italy, Germany and France have contributed to the enrichment of men's existence all over the world, impartially. The autograph score of Mozart's opera, "Don Giovanni," would mean no less if preserved in the archives of the Library of Congress at Washington, than it does treasured in those of the National Conservatory at Paris.

The question, however, of the deposit of manuscripts in public institutions is far from being the immediate one. The gathering, classifying and examining of them by the private collector stands as the first necessity. Separation of those worthy to rank as museum curios can be left to time.

As for the importance of the matter, let any one who will take the trouble look through the numerous histories and biographies on music library shelves and see how many writers have considered subjects like symphony, song and opera, or names like Beethoven, Schubert and Verdi, with reference to American emotional habit, American esthetic temper or American moral viewpoint. At any rate, let him note how many of them have been able to base their deductions on the study of actual, fundamental records.

With astonishing zest the collecting of documents can be carried on, once started, as experience testifies; with great gain all around as well, since manuscripts, whether of authors or of composers, have way of growing in value.

A collector owning a letter in which Wagner offered "The Flying Dutchman" to a Berlin firm of publishers and on which the editor-in-chief wrote the irrevocable word, "Rejected," or one owning a sheet of ruled paper on which Meyerbeer jotted down the cadenza sung by Jenny Lind in "L'Étoile du Nord," may have something remote from the work-a-day affairs of the citizens of Boston, New York, Chicago and San Francisco. But the likelihood is that he has something related very closely to their sentimental and imaginative concerns.

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